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on the ceiling. These figures are each five feet in height, appropriately designed, and each bearing a cluster of burners. The cupola, which crowns the dome, is octagonal in form, containing a skylight sixteen feet in diameter. Encircling the lower portion of the dome are lines of gas jets, which when brought into requisition will tend to brighten the brilliant effect of coloring and style. The seats of the Opera House are upholstered in crimson plush, as are also the railings of dress circle and proscenium boxes. The prevailing tints throughout the auditorium are white and gold, the blue ground of the ceiling and curtains of the proscenium boxes being the only exceptions. It is but common justice to add that the elaborate decorations of the interior are due entirely to the taste and skill of Mr. G. Guidicini, the same artist who designed Mr. Pike's Cincinnati Opera House. The papier-mache ornamentations are the work of H. Thibault.

The arrangements for illuminating this grand and extensive interior are on the most elaborate and liberal scale. In front of the proscenium boxes there are two large bronze chandeliers on each side, and extending outward from the railing of the second tier are a sufficient number of burners to brilliantly illumine the whole of the parquette and parquette circle. Extending upward from the railing of the third tier, which encircles the auditorium, are fifteen or twenty candelabra containing five burners each. In addition to these a series of jets extends along the side walls of the third tier, which, with the burners contained in the dome overhead, combine convenience for illumination unsurpassed in any similar building in the country. The effect when lighted at night will be grand and marvellous.

Perhaps the most important adjunct, if not the principal feature, of the new Opera House is the stage, which, with one exception, is the most spacious and commodious in the city. The proscenium is ten feet deep, and from the drop curtain to the rear wall of the theatre the stage is seventy feet deep by eighty feet wide, with a clear height of fifty feet. Underneath is a sub-cellar—blasted through solid rock—thirty-two by forty feet, and twenty-three feet from stage floor to cellar floor. This excavation is fitted up with the customary machinery requisite for operatic and dramatic performances, such as traps, bridges, &c., the latter being so arranged that at a moment's notice a real bridge can be constructed upon the stage without the aid of temporary blocks and carpenter's horses. On each side of the stage are the usual suspended galleries for managing the scenery. The scenery, which is now in process of completion, under the supervision of W. Vosylin and Bernard Lewis, will be of the most elaborate and varied character. There will be scenes adapted to every class of musical and theatrical representation, including the spectacular and melodramatic. The drop curtain, which is to represent the landing of Columbus, is being painted by Mr. F. Angero, and will be a marvel of richness in coloring and elaboration of detail and execution.

The Opera House is designed to subserve two purposes, if necessary. The scenes are so arranged that they can be shifted entirely out of the way, leaving the stage clear for a transformation to a ball room or reception chamber. A false floor can also be placed over the seats in the parquette, extending from the footlights to about the fourth seat

of the parquette circle, making an area sufficiently extensive to accommodate fully six hundred guests. When devoted to terpsichorean purposes, an elaborately designed arch is to be placed in the centre of the proscenium, extending from which to the extreme depth of the stage, on a line with the sides of the proscenium, will be eight massive ornamented columns of white and gilt. The spandrel will likewise be ornamented with carved designs in gilt, corresponding in color and style with the prevailing features of the theatre. Back of the pillars mentioned and at the outer side of the stage will be alcoves fitted up in elegant style for all who are "weary of dance and play," the whole presenting from the auditorium a palace scene of unrivalled magnificence and splendor. It is the intention of Mr. Pike to inaugurate the Opera House about the middle of December with a grand ball, and it is understood that the building has been engaged for that purpose by the well known Baxter Society of this city. Subsequent to this the building will be devoted to the Italian Opera, in which Madame La Grange will assume the leading part.

With peculiar good sense and forethought Mr. Pike has provided the most spacious and liberal accommodations for the entrance and exit of his patrons, and this he appears to have accomplished with an eye single to the safety and convenience of the amusement-going public. With one or two exceptions there is not a theatre in New York, and but few in the United States, where the safety of audiences is taken into consideration in the provision of suitable accommodations of this character. Although one of the most important adjuncts of a theatre or opera house, it is the one most frequently neglected, and often in the past a neglect that has been attended with disastrous consequences. Experience and common sense have prompted Mr. Pike to make a liberal provision for his audiences in this respect.

The grand entrance is on Eighth avenue in the centre of the marble building; is in the clear twenty-one feet wide, eighteen feet high, and extending westward to the vestibule, a distance of about seventy feet. The Twenty-third street entrance is twenty-four feet wide, eighteen feet high, extending northward forty-seven feet, and also terminating in the vestibule. Both of these entrances will be between ornamental pillars of elaborate design and finish, and will contain numerous receptacles for statuesque figures in bronze of antique design and appropriately beautified.

On Twenty-fourth street, two doors from the corner of Eighth avenue, has been erected a four story brick building of twenty-nine feet frontage and fifty-five feet deep. A portion of the lower story of this building is devoted to the family circle entrance, which is broad and spacious enough to accommodate a large crowd. The remainder of this structure will be occupied for purposes with the stage and scenery. Besides those already mentioned, there are other avenues of egress that can be used in an emergency. The total area of available entrance and exit room is fully ninety feet—a point that should be gratefully remembered to the credit of Messrs. Pike and Thomas.

Between the marble building and the Opera House is a handsome vestibule, designed for promenade, connecting on the east with the auditorium. This vestibule is forty-three by eighty feet and thirty feet high, contains

the grand staircase leading to the dress circle, and is lighted by a dome similar, though smaller, to the one surmounting the auditorium.

In the rear of the Opera House has been erected a substantial brick building, thirty-three feet high, fifty feet deep and forty-three feet wide, which is to be occupied for supper rooms, sitting rooms and retiring apartments.

Ground was broken for this stately and magnificent structure in October last and the main building was enclosed in March. Since that time about one hundred workmen have been employed in various capacities about the work and now the enterprise approaches successful completion. The entire carpenter work has been under the direct superintendence and management of Mr. T. H. Vanderwerken, a veteran builder, and whose long service in Mr. Pike's employ has entitled him to the fullest confidence and respect. The Opera House, it is confidently expected, will be completed by the middle of next month, and the corner building will be ready for occupancy a short time thereafter. The cost of all the structures completed will amount to fully one million dollars and will be one of the most perfect of the kind in the country.

Mr. S. N. Pike, the projector of this enterprise, is still a young man, apparently not more than thirty-eight years old. He has recently purchased a fine residence on Twenty-third street, near the Opera House, and intends to make New York his future home, although his numerous enterprises in Cincinnati will necessarily require much of his time and attention to be divided between the two cities. At the present time Mr. Pike is constructing a new concert room in Cincinnati, to be seventy-five by one hundred and twenty-eight feet, and to be finished in the most substantial and elegant manner. The cost of the structure when completed will exceed half a million dollars, and the auditorium will accommodate fully 8,500 persons.

TRIUMPHANT SUCCESS OF MISS KELLOGG IN LONDON.

HER MAJESTY'S THEATRE.—According to annual custom, Mr. Mapleson is doing his utmost to enliven the approach of winter with a series of operatic performances; and it is but fair to add that, though these performances are not in the ordinary course of things, Italian opera being generally understood as one of the luxuries of the spring and summer seasons, and although the restrictions as to evening costume are at discretion, and the charges for admission regulated after what are conventionally termed "theatre prices," no pains are spared to make them as complete as possible. There is an excellent orchestra, with Mr. V. Collins as first violin, all the principal instruments in competent hands, and last, not least, Signor Arditi as conductor; a chorus numerous and efficient adds to the general effect; and many of the "stars" of the regular season are among the leading solo singers—such, for example, as Milles, Tietjens, Sinico, and Baumeister; Mesdames Trebelli-Bettini and Demeric-Lablache; Signori Bettini, Gassier, Foli, and Casaboni; Messrs. Tom Hohler and Santley. The operas which up to this time have been given are "Lucrezia Borgia," "La Nozze di Figaro," "Il Barbiere di Siviglia," "Il Trovatore," "Faust," "Semira

meide," "Lucia di Lammermoor," "La Traviata," and "Norma," in which most of these eminent artists have taken part, besides a new bass baritone (Signor Zoboli), a new tenor (Signor Tombesi), and a new soprano (Mdlle. Kellogg). Of works so familiar, and presented under circumstances so familiar, it would be unnecessary, "out of season," to speak in detail; but the performance of Saturday, which was honored by the presence of his Royal Highness the Prince of Wales, and attended by an audience that filled the house in every corner, may fairly claim exception. It was the occasion of introducing to the English public a young soprano who bids fair to take a prominent position in her art, and who, it may be stated without further preliminary, achieved a brilliant and legitimate success.

To those who follow with interest the progress of the operatic stage on the other side of the Atlantic, the name of Mdlle. Clara Louise Kellogg can hardly be unknown. In New York, as the impersonator of a certain line of characters, she has for some years occupied a wholly exceptional rank. The lyric drama of sentiment has, we believe, been her chief field of distinction; but we are by no means justified in saying that her efforts are limited to this direction. Enough that, so far as a singer can be said to be famous who has never passed the ordeal of a cis-Atlantic court of judges, Mdlle. Kellogg is already famous. Her name has frequently been spoken of as likely to be included in the prospectus of one of our London Italian opera-houses; and, if we are not misinformed, indisposition alone was the cause of her non-appearance two years since at the theatre in the Haymarket. Better late than never. She has come at last, and the very flattering reception with which she was honored on Saturday night may probably induce her to remain among us—at least, for a period—instead of going to Italy, which is reported to have been her object on quitting her native home. America has already sent us two adopted art-children, in Madame Angiolina Bosio and Mdlle. Adelini Patti, the former of whom earned such honors in the Old World that, up to the time of her regretted death, she had never once thought of returning to the New; while the latter, still at the prime of youth and vigor of talent, seems just as likely to play truant. In Mdlle. Kellogg, however, our cousins have intrusted to us an absolute daughter of their own, an American born and bred, in whose honorable successes they are entitled to take a more immediate and livelier interest; and on this account alone it is pleasant for us to be able to congratulate them upon the result of Saturday's essay.

Mdlle. Kellogg's unqualified success was the more to boast of inasmuch as it was obtained in a character which has tested the capabilities of many of the most renowned dramatic singers of the day—that of Margaret in M. Gounod's "Faust." English opera-goers need not be reminded of the several Margarets, who, from Mdlle. Tietjens (the Italian original), and Madame Miolan Carvalho (the French original), to Mdlle. Lucca (the German original), Mdlles. Patti and Christine Nilsson, have successfully delighted them, each by particular qualities of her own, all by ability far beyond the common. Never did operatic heroine find so many admirable representatives within so brief an interval of time; and now we have to welcome, and right heartily

to welcome, another in Mdlle. Kellogg, the original Margaret of America, one well worthy to figure in the brilliant gallery. We are tired of making comparisons between one Margaret and another; and the distinctions after all are neither so broad in outline nor so subtle in detail as to be worth repeatedly dwelling upon. Enough that Mdlle. Kellogg takes the exclusively sentimental view, in direct opposition to Mdlle. Lucca. She appears to possess every requisite, physical and mental, for the full and satisfactory delineation of the character, unquestionably one of the most engaging in the entire repertory of modern lyric drama. Her voice is a legitimate soprano, of extremely agreeable quality, flexible, as was shown by her facile delivery of the well-known apostrophe to the jewels in the Garden-scene, telling and resonant, rather than distinguished by any extraordinary degree of power, always at ready command, and—merit not to be over-estimated!—always in tune. Mdlle. Kellogg has a voice, indeed, that leaves little to wish for, and proves by her use of it that her studies have been both assiduous and in the right path. She is, in fact, though so young, a thoroughly accomplished singer—in the school, at any rate, towards which the music of M. Gounod consistently leans, and which essentially differs from the florid school of Rossini and the Italians before Verdi. One of the great charms of her singing is her perfect enunciation of the words she has to utter. She never sacrifices sense to sound, but fits the verbal text to the music as if she attached equal importance to each. Then her phrasing is highly finished, her cadence being so well rounded off as to satisfy the most tutored and exacting ear, and this notwithstanding an occasional tendency to drag the time and over-elaborate expression. Of the Italian language she seems to be a thorough mistress, and we may well believe that she speaks it both fluently and correctly. These manifest advantages, added to a graceful figure, a countenance full of intelligence, and undoubted dramatic capacity, make up a sum of attraction to be envied, and easily explain the interest excited by Mdlle. Kellogg at the outset and maintained by her to the last. A favorable impression was produced in the very beginning by the brief reply to Faust, in the scene of the Kermesse, which, nevertheless, was in our opinion a little overstrained for what is merely a quiet rebuff to the advances of a somewhat forward stranger. The Garden-scene—from the plaintive romance at the spinning-wheel to the end—was full of genuine expression and marked by high dramatic intelligence. Each salient passage was at once understood and applauded by the audience, and the curtain fell upon a success that left no further cause for apprehension. Mdlle. Kellogg may have felt nervous in this important scene, but she rarely allowed it to be susceptible; and the perfect ease with which she executed the more trying passages of the "Jewel song," beginning with the not always by every Margaret too evenly-balanced shake, showed an undisturbed command of her resources. The air was called for again unanimously, but wisely not repeated. Into the beautiful duet with Faust, the "gem" of the opera, Mdlle. Kellogg threw herself heart and soul, making every point tell, at times, perhaps, a little too much, as though she anticipated every point that was coming—a peculiarity which may not be a fixed habit, but on such

an eventful occasion attributable to a very natural anxiety. To desist, however, from further particularizing, the last two scenes—the scene of the Cathedral, where Margaret vainly endeavors to pray, and that of the Prison and the apotheosis, where the good triumphs over the evil principle—were alike forcible and impressive. In her delivery of the final trio, where the melody rises higher and higher as the resolution of Margaret grows in strength, Mdlle. Kellogg exhibited tokens of a physical power which until then had been less apparent. In conclusion we may add that there was evidently not a dissentient opinion as to the merits of the new singer, who was called before the lamps after each act and overwhelmed with applause.—*Musical World.*

FLORENCE.—Meyerbeer's "Etoile du Nord" is being rehearsed at the Pergola, and Fioravanti's "Zingari" at the Teatro Rossini. Among the other numerous operas either already brought out or to be produced shortly, may be mentioned: "Le Educande di Sorrento," Usiglio; "L'Albergo della Speranza," Combarini; "Il Figliuolo prodigo," Serrao; "Eloisa di Monfior," Della Rovere; "Francesca da Rimini," Zezevich; "Isabella Orsini," Centolani; and "Nostra Donna di Parigi," Campana.

[From the London Musical World.]

COLOGNE.

Our Concert season begun unexpectedly with an historical—Chronological *soirée musicale* given by the well-known pianist, Monsieur Mortier de Fontaine on the 15th inst. The programme, including compositions from William Bird and G. Frescobaldi (1543 and 1588), down to Ferdinand Hiller and Franz Liszt, (1811,) being interesting for artists and real amateurs only, but not for the public in general, the attendance was a very scanty one.

Monsieur de Fontaine acquitted himself in a satisfactory manner of his hard task, and was very much applauded by the *petit comité* attending his performance. Indeed *toujours perdrix* during nearly three eternal hours is really exhausting for a simple mortal so-called concert-goer, and greater pianists than Monsieur de Fontaine, like Bulow and Taussig, having met with the same indifference on the part of the public, they have given up this kind of *historical lectures without words*.

The great popular concert given by F. Hiller at the Gürzenich room, on the 18th inst., in aid of the fund for the Cathedral of Francfort (Hiller's birth-place), was a great success in every respect. It was a political demonstration of sympathy on the part of the public of Cologne towards their new annexed brothers on the Main, and the prices being a shilling the first and sixpence the second places, the concert-room was overcrowded, giving a *netto* receipt of more than £200.

The programme, although without orchestra, was extremely interesting. Out of Hiller, the Herr Gernsheim, Rudorff, Seiss as pianists, Konigsloew violin, and Rendsburg violoncello, undertook the instrumental part. The vocal one was represented by the Fraulein Scheuerlein and Radecke, both *prime donne* from our theatre, (pupils of our conservatoire,) the Gürzenich mixed chorus, the